



"WHY DO SUMMER ROSES FADE?"

Written by J. E. Carpenter

DEDICATED TO AND SUNG BY
Miss Andrews

Composed by George Barker

Price 2/6

LONDON.

ROBERT COCKS & CO. NEW BURLINGTON STREET,

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WHY DO SUMMER ROSES FADE:

WRITTEN BY J. E. CARPENTER.

COMPOSED BY GEORGE BARKER.

Andante
con
espressione.

Why do summer roses fade? If not to show, how
fleeing All things bright and fair are made, To

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Andante con espressione'. The introduction features a flowing piano accompaniment of eighth notes in the left hand and a melody in the right hand. The vocal melody enters in the third measure. The lyrics are: 'Why do summer roses fade? If not to show, how fleeing All things bright and fair are made, To'. The score consists of four systems of music. The first system is the piano introduction. The second system contains the first line of the vocal melody. The third system contains the second line of the vocal melody. The fourth system contains the third line of the vocal melody. The piano accompaniment continues throughout the vocal parts.

Why do Summer Roses fade, (Song.) G. BARKER.

8733

bloom a while, as half a...fraid To join our sum...mer

Cresc.

greet...ing? Or, do they on....ly bloom to tell, How

p

brief a sea...son love may dwell? Or, do they on....ly

bloom to tell, How brief a season love may dwell?

f

Then, while summer ro... ses

last, Oh! let's be friends to... ge... ther;.....

Summer time will soon be past, When au - tumn leaves around us

cast, And then comes win... try wea... ther;.....

Cres.

p

Sure-ly as the sum-mer's day, Friend-ship, too, will pass a-way;

ad lib.
Sure-ly as the sum-mer's day, Friend-ship, too, will pass... a-way.

a tempo.

But, though sum-mer ro-ses die, And love give place to

rea-son, Friend-ship pass without a sigh, And

all on earth pass cold-ly by, It's but a win...try

sea-son; And friendship, love, and ro...ses too, The

spring-time shall a...gain re-new; And friendship, love, and

ad lib: ro.....ses too, The spring-time shall a....gain re-new.

FINI

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NOTICE OF MR. HAMILTON AND HIS ELEMENTARY MUSICAL WORKS.

YET singular felicity with which the original author of this work treated all elementary subjects connected with music, has rendered his name eminently popular, and excited a great and continually increasing demand for his works. It is not often that talent so evidently capable of handling the higher branches of knowledge, is found to devote itself to the humbler but still praiseworthy task of communicating elementary instruction, and assisting to guide the first steps of the young and uninformed through the labyrinth of Art.

The elementary works of Mr. Hamilton are, without doubt, those to which he is most particularly indebted for his celebrity; but, independently of his peculiar tact and ability in simplifying the first principles of science, we have abundant proof of his masterly skill in the science of music.

Mr. Hamilton was, as is well known, the translator of the first three volumes of Czerny's "Royal Piano-forte School," and also of Cherubini's celebrated "Course of Counterpoint and Fugue"—works which afford ample evidence of the translator's knowledge and ability. Throughout the theory of music in all its branches, he has been able to remove many of those difficulties which are stumbling blocks in the way of the uninitiated, and to attain, in his treatises, that "lucidus ordo" which only results from the thorough mastery of a subject. "His didactic treatises," says the Spectator, "in every branch of the art, the fruit of an intelligent mind aided by large experience, are by far the most useful works of their class extant." Although nothing on earth is so perfect as not to admit of improvement, and although the law of progress belongs to the productions of science and art as well as to all things else, still it may be doubted whether the elementary treatises of Hamilton, with their modest pretensions and limited design, can ever be superseded by works more generally adapted to the necessities of the student.

Hamilton's "Modern Instructions for the Piano-forte" has enjoyed a more extensive popularity, and commanded a larger sale, than ever fell to the lot of any similar work; more than a Hundred and Seventy large editions have been already disposed of; and the enquiry for it continues to increase, notwithstanding the lively (and in a few instances unnecessary) competition which the work has excited in the publishing trade.

The great popularity of the "Modern Instructions" admits of an easy explanation. Hamilton was eminently qualified for the compilation of such a work, not only from his varied acquirements, large resources, and accurate knowledge, but still more from the logical method which prevailed in all he did. His mature judgment always truly dictated what exactly, according to the pupil's previous knowledge, ought to be said; and his large didactic experience and tact in elucidation always suggested the best method of saying it. Hence his name has (as it has been observed) found a place beside those of Mrs. Barbauld, Lindley Murray, Parnock, Chambers, and the very few others, who have won a lasting reputation by contributing to the supply of the intellectual needs of children.

In order to make the work as perfect as possible, the Publishers thereavolved themselves of a number of Pichades, Exercises, Airs, &c. arranged and fingered by their much-esteemed friend, the accomplished Pianist, as well as great Composer, Herr Carl Czerny, which were placed at Mr. Hamilton's disposal; so that the work actually combined the didactic skill of one of the dearest of elementary writers, with the practical illustrations of one of the first pianists and most profound musicians of Europe. When, in connection with these recommendations, the low price is considered at which it was issued, it will not be surprising to any one that the work met with a warm reception from the musical public.

But, animated with the determination to meet the liberal patronage of the public with equal liberality, the Publishers recently sent the "Modern Instructions" over to Vienna, to undergo a complete revision at the hands of Herr Czerny; and solicited that such additions should be made to it as his excellent judgment might suggest. The manner in which the copy was returned conveyed the distinguished veteran's emphatic sanction of the original work (so few and insubstantial were the corrections marked in it); while the added portions most materially enhance its value. These additions are included in twelve extra pages, and embrace four new Exercises, composed expressly for the work by Carl Czerny, together with pieces selected, with his usual skill and judgment, from the great classical authors, and fingered by himself for the young pupil.

The present enlarged edition of Hamilton's "Modern Instructions for the Piano-forte" is, by universal admission, the best and most facile, as well as the cheapest, initiatory work ever published. Czerny professes it to be a most valuable introduction to the more elaborate and lengthy books of Instructions, and, amongst the present, to his own "Royal Piano-forte School." That great composer's revision and the other late additions and improvements make this work also in effect one of the MOST RECENT of Piano-forte Instruction Books—embracing the newest improvements, and adapted exactly to the prevailing style of execution. And, moreover, from the fulness of its details, the number and variety, the facility and simplicity of the Exercises, and the large and fascinating collection of Airs and Movements for practice—this work, of all others, may best compensate the absence of a teacher, whose one cannot be found, as in the remote parts of the country, and more particularly in the colonies, where, as is obvious, musical instruction is difficult to be obtained.

The price of the present edition, consisting in its enlarged form of sixty pages, is merely nominal—the Publishers, in this instance, considering the remuneration to be derived from the sale, only in a secondary point of view. Successful competition they know is impossible; and they put the work forth as a reasonable acknowledgment of the liberal support with which their house has been for so many years favoured.

They are glad to avail themselves, moreover, of this opportunity of acknowledging their obligation to the Gentlemen of the Press universally for the favourable notices given in their several papers, of the "Modern Instructions" and other works of Hamilton. They are unable to mention their obligations in detail, for that would be to give almost an entire list of the Press of England, Scotland, Wales, and Ireland combined. Their thanks are equally due to the body of Professors for the friendly interest they have taken in the success of a work, the merits of which had won their approbation; and they are further bound to acknowledge—and they do so with cordial sincerity—the general co-operation of the Trade, who have with frank liberality promoted the circulation of these works.

Next to the "Modern Instructions for the Piano-forte" (the Fifth Edition of which these notices were first prefixed), "Hamilton's Modern Instructions for Singing," has obtained the most distinguished class of public favour. This last-mentioned work will no doubt rival in popularity the "Modern Instructions for the Piano-forte" and it is respectfully suggested to those professors who use the latter, to make trial also of the Instructions for Singing, by the same author, which is admitted to be the best guide extant for the young vocalist. For a complete description, however, of that favorite work, the reader may consult the "Catalogue of Educational Works," issued, gratis and postage free, by the firm of Robert Cocks and Co. The celebrated Catechisms (known as "THE HAMILTON COURSE") constitute a unique series of handbooks for the student, for which thousands have had reason to acknowledge their obligation to the talented author, and to the firm under whose auspices they were produced. These catechisms are: 1, "Catechism of Harmony and Thorough Bass;" 2, "Catechism of Counterpoint, Melody, and Composition;" 3, "Catechism of Double Counterpoint and Fugue;" 4, "Catechism on the Nature, Invention, &c. of Musical Ideas;" 5, "Catechism on the Art of Writing for an Orchestra;" 6, "Musical Grammar" is in much request; and his famous "Dictionary of 3,400 Musical Terms" is in the hands of every Musician. For these and the numerous other works of this indefatigable writer, see also Robert Cocks and Co.'s voluminous catalogues.

6, New Burlington Street, London.

HAMILTON'S Modern Instructions for Singing, (with Solfege by Rossini & Soli). 10th edition, 6s.